

The New Amberola GRAPHIC

Spring Issue

Issue
no. 21

30¢

SPRING, 1977

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Spring, 1977

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Editor's Notes

We understand that the Edison National Historic Site is planning to issue a commemorative album before the year is over. It is to contain two long playing discs with one side devoted to each of four main categories: classical, popular, jazz and spoken word. There will be a number of unissued recordings included.

With this issue we complete the long running series of Edison wax Amberol records. I would be interested to hear from subscribers as to whether they'd like to have another series run in this fashion in the future. I'm also curious to know if many of you have removed the pages for separate binding as was originally encouraged.

Well, we got a stamp to commemorate the centennial of the phonograph. I suppose it was not possible to choose a design that would please everybody, but I was disappointed. Artists' conceptions are sometimes imaginative, but the machine depicted was ridiculous! Also, did you notice that the top half was drawn from a side angle, while the base was viewed directly from the front? I was also disappointed in the absence of Edison's name, though I suppose the stamp was to commemorate a hundred years of recorded sound rather than the actual invention of the machine. While most collectors are not artists, I'm sure we could (and should!) have submitted more appropriate designs.

Have a good summer and please remember our advertisers! - M.F.B.

THE ARSC CONVENTION

W. R. Bryant

When I first received an envelope full of details about the forthcoming Association for Recorded Sound Collections annual conference (held at the Holiday Inn in East Orange, NJ, and the Edison National Historic Site in West Orange, from March 30th through April 2nd), I must admit that I was not overly enthusiastic. As the event drew closer, however, I decided to give it a go anyway. Even as a non-ARSC member, I reasoned that there would be some events on the program that would prove interesting. I was right.

I didn't arrive in East Orange until about noon of the first day of the conference, hence I missed that morning's presentation, "Edison Remembered", that evidently included personal reminiscences by former employees. At 1:30 that afternoon, however, the fun began anew. Ray Wile, with commentary by Record Research editor Len Kunstadt, presented a program of jazz and blues taken from unissued Edison discs. The second half of the session, which consisted mostly of records of Eva Taylor made for other companies, had to be abridged so that we could hear Miss Taylor in person! Some of us had met her first at the October, 1976 evening at the Edison Site but she was better prepared this time. She had her music, a piano, and an accompanist. We were treated to about a half-dozen songs, many of which she had made popular on her records with her husband, the late Clarence Williams, including "Baby Won't You Please Come Home", and "Cake Walkin' Babies Back Home".

Shortly after, we left for a tour of the Edison National Historic Site. The guides and staff were pleased to have knowledgeable enthusiasts visit their territory--in fact, it was possible to straighten out a few pieces of misinformation that the guides presented during their talks. I was fascinated by the "exhibits", which consist chiefly of Edison's chemical shop, machine shop, and library, all preserved as they were at the time of Edison's death in 1931. There was also a film presentation: "The Great Train Robbery" was shown complete, and brief clips of other early movies were seen, some going back to the 1893 Chicago World's Fair.

For those of us who are aficionados of the "favorite pioneer recording artists", the high point of the day came a few hours later when we returned to the Site for an evening with some of them. I was rather disappointed that many of the artists who had been expected to attend were unable to do so. Ever-resourceful Milford Fargo, who chaired the proceedings, filled the breach well with recorded greetings from most of them, made during telephone conversations taped earlier. In this fashion we were greeted by the disembodied voices of Aileen Stanley (now residing in California), Rosalynd Davis Kaplan, Paulo Gruppe, Edna White, and Lew Green. Elizabeth Lennox and Donald Voorhees expressed their regrets in writing.

Present to do their own greeting were members of the family of the late Ed Meeker (whose daughter Madeleine, now living in Orange, made her record debut as a ten-year-old girl on Aug. 24, 1906, by participating in Len Spencer and Ada Jones' Edison cylinder of "Down On the Farm"); Ernest L. Stevens; Gladys Rice; William Robyn; Douglas Stanbury; and Eva Taylor! They each obliged with a song or two. Ernie Stevens demonstrated that his pianistic flair hasn't diminished with the years in a medley including the Andante from "Rhapsody in Blue". "Tea for Two". and "I Got Rhythm". "Wee Willie" Robyn's sterling tenor was heard in "Until", "Dein ist mein ganzes Herz" (with a reprise in English, "Yours is My Heart Alone"), and "Drink to Me Only With Thine Eyes". Eva Taylor

4.

gave us a new old favorite which she said she hadn't sung since she recorded it for Edison on Oct. 3, 1929, "I'm Not Worryin' (As Long As I Have You)". Douglas Stanbury, whose few records were made chiefly for the less important labels, made one wonder at this comparative neglect by his singing of "Without a Song" and a comical Irish tune, whose title I took to be "Slant Down Over One Ear". Gladys Rice, whose engaging personality always assures her a warm reception, delighted us with her interpretation of "Kiss Me Again"--which Milford promptly did!--"Waiting at the Church", and the "Vilia Song" from "The Merry Widow". Then, with a little encouragement, she joined Douglas in a duet, "The Two of Us". After the program, many of us remarked how the performers had risen to the occasion and sounded even better than they had during previous "evenings at Edison". I suspect this may have been encouraged by Milford's adept piano accompaniments, a tremendous improvement over no piano at all!

The following morning we found ourselves back at the Inn where friend Fargo again held forth on his favorite subject, Ada Jones. With the aid of tape recorder and overhead projector, we followed her career from her birth in Oldham, England, in 1873 through her first variety and vaudeville engagements in the 1880's, her marriage to Hughie Flaherty, whose voice we heard in an interview Milford had with him, her rising popularity on phonograph records (one of her first, an 1893/4 North American cylinder, was played), and her tremendous vogue during the period prior to her death on tour in 1922. Milford introduced many novelties, including a set of song slides for "My Carolina Lady" which Ada had used in her theater engagements, accompanied by a record of her singing the song. Also included were interviews with Lucille Blatt, who had worked with Ada in vaudeville; and with Walter Scanlan, whose first work as a record maker included many sessions with Ada Jones.

The next event was Mike Biel's presentation of important research he has done on the origins of electrical recording, with special focus on the pre-Western Electric experiments of Guest & Merriman. The story of their first attempts at proving the commercial viability of the new system is now quite well documented, from their first "success", the recording of part of the funeral service at the burial of the Unknown Soldier in Westminster Abbey on Nov. 11, 1920. Subsequently, they turned their attention to New York and a number of items from 1922 and 1923 were demonstrated. In addition to the recorded examples Mike showed numerous patent applications and working models of early experiments at building workable electrical reproducing and recording gear. In fact, the mass of material he had and the rather limited time available to him made it a bit difficult to absorb it all. Fortunately the faithful Merritt Malvern was at the console recording all the sessions, so his tapes will enable us to catch any points we may have missed at the time.

The final event of Thursday morning was a panel discussion on record reviewing. The panelists were John Rockwell of the New York Times, Conrad L. Osborne of High Fidelity, and R. D. Darrell, originally of the Phonograph Monthly Review (the first domestic magazine to take the interests of the record-buying public seriously), and now a contributing editor to High Fidelity. Each reviewer gave us an insight into his personal philosophy of reviewing a new release and explained some of the criteria applied.

After lunch we boarded a bus for a visit to the Edison Monument at Menlo Park, which stands on the site of Edison's original laboratory. Then the bus left for New York and a stop at Lincoln Center for a tour of the Rogers & Hammerstein Archive of Recorded Sound, one of the largest institutional record collections in the world. Those of us who never seem to have enough space to contain a burgeoning collection could take

some comfort in the cramped basement in which most of the R&H collection is stored. They have the same problems multiplied a thousandfold.

On Friday the first slot on the schedule was one not to be forgotten: Ed Hutto's presentation of a slide show on the history and development of the Victor Talking Machine Co. That description makes for a rather perfunctory impression of the show. Nothing could be further from the truth. Ed has put together well over a thousand slides which he shows on three separate screens in synchronization with taped narration including records, etc. We are taken from Eldridge R. Johnson's machine shop through to the end of his involvement with what had become a multimillion dollar enterprise, by means of reproduced photographs, documents, record labels, letters, and sketches. Although Ed has oriented his talk primarily toward those who reside in the metropolitan Camden-Philadelphia area, any collector would be sure to learn a lot from the barrage of facts and photos shown. Ed has also assembled a similar presentation on Bing Crosby which was shown at one of the late-night "gab fests" that followed the day's scheduled activities.

Next was another panel discussion, this time entitled "Aspects of Record Reissues". The panel included representatives of the record industry and dealt with a number of interesting points, such as: Is it a good idea to issue unfamiliar or unissued takes of a performance if they throw discredit on the artists involved? Should a producer "correct" faulty pitch or other artistic problems on a record? How does a company strike a balance between what will sell in a supermarket record rack versus what a collector is apt to seek?

After lunch came what was probably the most controversial session of the conference, so much so that the panelists involved consider themselves a "floating debating society". It concerned the implementation of a program that will eventually entail the cataloguing of every institutionally-held "classical" or spoken-word pre-LP record. This project is an outgrowth of talks now being held by representatives of the larger academic record collections and the Library of Congress in the hope that their joint efforts may be of benefit to each institution that needs to have ready access to its record collection. It is expected that whatever the type of catalogue they ultimately produce, it will be available to the public and, as such, should be a great boon to collectors. The discussion was centered chiefly around a proposed list of standards for cataloguing a record, but some of the audience felt that the standards were too narrow to be applicable to the areas outside the realm of classical music. In defense it must be said that these institutions propose to begin with records in that field (estimated to number somewhere in excess of 400,000) simply because that's what they chiefly collect. Ultimately it may be possible to generate union catalogues of all types of pre-LP sound recordings.

That evening it was back to the Site again, first for a reading by Gerald Gibson of the Library of Congress Recorded Sound Section of a paper by James Smart of the Library, "Charles Cros and the French Invention of the Phonograph". Cros, a man of letters and scientific curiosity, anticipated Edison's idea of a machine to reproduce recorded vibrations but never pursued the subject beyond depositing a copy of his description with the Academie des Sciences. Following the paper, noted phonograph historian Jim Walsh had been scheduled to speak but was unfortunately forced to remain home in Virginia because of illness. Instead, Allen Koenigsberg treated us to an illustrated talk about "Artifacts Which Are Not Supposed to Have Survived". Included were many unusual phonographs, including a talking scales, several examples of cylinder phonographs with multiple mandrels, and even a phonograph attach-

ment whose patent application clearly stated that the inventor was insane! At the conclusion of his talk Allen recreated the famous 1877 event by reciting "Mary Had a Little Lamb" into the speaker of his tinfoil phonograph which had been fitted with a sheet of Reynolds Wrap in the absence of the genuine article! It was possible to imagine the excitement Thomas Edison must have felt when we heard Allen's voice reproduced very faintly but yet recognizably.

By Saturday some of the participants had left but more had also arrived. Those of us who bestirred ourselves early enough to attend Ray Wile's lecture on "The Work of the Volta Laboratory and Sound Recording" got a taste of the painstaking work that he has already put into his research which will culminate in a new history of the phonograph industry prior to 1904. Following Ray's talk came another panel discussion, this time on radio and how to present (and how not to present) a program of old records. The anecdotes flew thick and fast and sometimes the topic became lost among them but nevertheless many good ideas were put forth for those who might want to "go public" with their collections during the centenary of the phonograph.

The final event of the conference was the so-called "Collectors' Swap" at which participants could obtain anything from an 1896 Berliner to a 1977 LP. The amount of activity that occurred in a small room during a brief period made it apparent that record collectors don't find their acquisitive habits hindered by any personal energy shortages!

The next ARSC annual conference will be held in Washington, D.C., and if at all possible, I hope to attend. I even swallowed my skepticism and joined the group. If my experience is any indicator, then I must recommend membership to other collectors as well, for I feel that we can all derive something useful from ARSC.

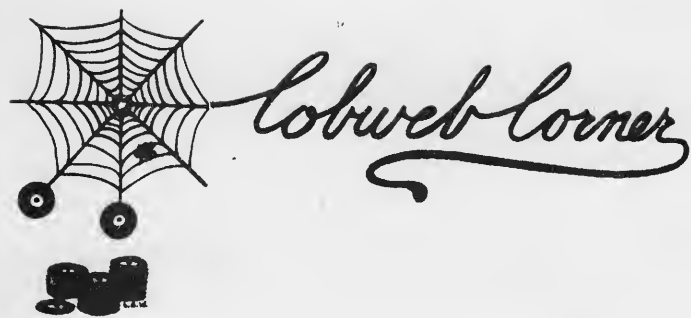
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Illustrations

Top: An interesting review of Moran and Mack's 1930 film, "Anybody's War." The clipping was furnished by John Petty. An accompanying photo was not clear enough to reproduce.

Bottom: Cylinder Stroboscope (60 cycle). The disc is designed to indicate four speeds when viewed in the light of an incandescent bulb, however, a fluorescent light is better. The outside strobe is for 120 rpms, the speed of some early cylinders. The second strobe is for 141 rpms and the third is for 144. Some cylinders were recorded at this intermediate speed of 140 to 144 rpms. The inside strobe is for 160 rpms, the speed of most two and four minute cylinders.

Directions for use: Carefully cut out the disc on the outside circle (several are provided to experiment with). It is precisely the size of the smaller end of most cylinder mandrels and exact cutting will assist in the important task of centering the stroboscope disc. Glue the disc to postal card weight cardboard, and trim to size of the disc. If your cylinder mandrel has a flat end, glue the stroboscope to the smaller end, carefully centering it with the outside circumference. Rotate the cylinder mandrel at normal speed to check centering before the glue is dry and re-center if necessary. A well centered mounting will result in a good stationary strobe effect. If your mandrel has an axle or projection in the center, cut out the inner circle that will allow the disc to fit over the projection. With the light directed to the stroboscope disc, play the cylinder in the usual way. Adjust the speed mechanism until the desired strobe appears stationary. If the strobe moves back and forth, the disc is not centered properly or the machine is running unevenly. (stroboscope discs and notes furnished by John A. Petty, Rt. 2, Box 417, Rutherfordton, N.C. 28139.)

**"Anybody's War"**

A Paramount Picture, based on the novel, "Two Black Crows in the A. E. F.," by Charles E. Mack, of Moran and Mack. Scenario and comedy construction by Lloyd Corrigan. Directed by Richard Wallace. Added dialogue by Walter Weems. Produced by Paramount Pictures, with this cast:

Amos Crow and Willie Crow (The Two Black Crows), Moran and Mack; Mary Jane Robinson, Joan Peers; Ted Reinhardt, Neil Hamilton; Captain Davis, Walter McGrail; Sergeant Skip, Walter Weems; Camilla, Betty Farrington.

PART I — A NOSTALGIC LOOK AT PITTSBURGH RHYTHM & BLUES GROUPS

by Joe McGee from the Record Shack

Featuring Eddie Jackson, the El Capris

Let's go down Memory Lane as we recall "A Song", a great R/B tune — Shimmy, Shimmy, Ko Ko Wop, b/w O, But She Did. This record was made here in Pittsburgh, in Homestead. This was the start of a great group, that made people dance, dance, at places like the Diamond Roller Rink, Downtown Pittsburgh, in the Mid 50's, and Burk Glen Ballroom, also the Savoy on Centre Avenue. The El Capris only made one record for the Bulls-eye Label, Shimmy, Shimmy, Ko Ko Wop b/w O, But She Did. The next song was Your Star b/w Dance All Night. This was on the Fee Bee Label. Your Star is a real nice, slow moving sound that gives you that dreaming kind of feeling. B/W Dance All Night is a fast kind of Twist going record. The El Capris then moved again to the Hi Q Label with a song that would tear down the Northside Elks on the Hill. This record was Girl Of Mine. They always did this song along with O, But She Did. The El Capris are from the Hill. Pittsburgh will always be their home. The last song for them was They Are Always Laughing At Me, b/w Ivy League Clean on the Paris Label. Then they teamed up with Ward Darby to record Safari on the Ring-O Label.

In a recent conversation with a member of the El Capris, he said that the group is no longer singing but the "Golden Memories" live on.

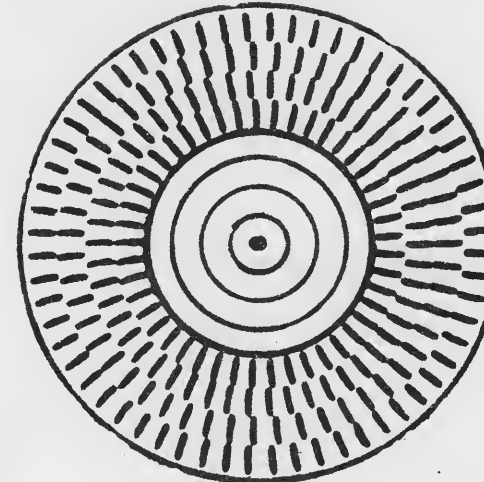
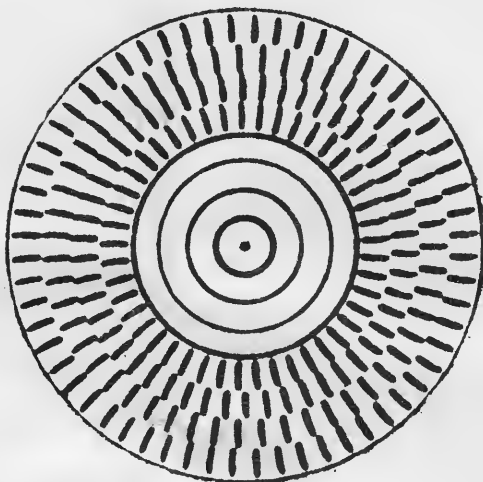
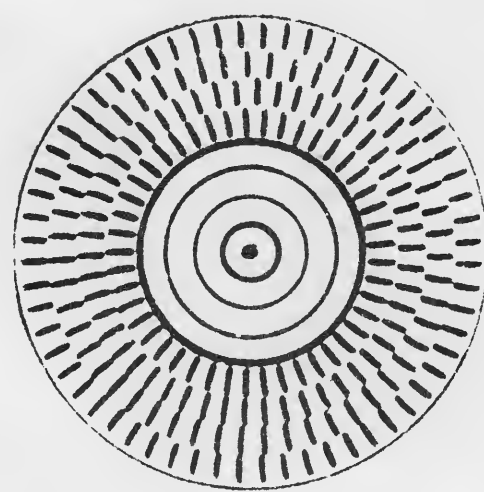
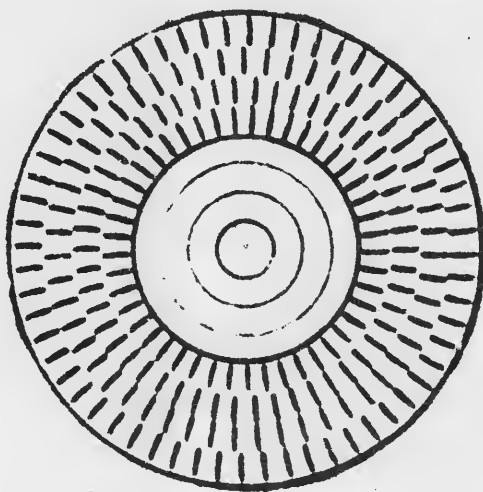
Till we meet again, more on the Pittsburgh groups next time. Also, to get on the Auction mailing list, Rare Records from the 50's and 60's, please send \$1.00 along with your want lists to:

The Record Shack
c/o Joe's Rare Records
P.O. Box 4970
Pittsburgh, PA 15206

WE'VE seen the War from behind the lines of drama, melodrama, and satire. Now we see it behind colored lines, with Moran and Mack, the Two Black Crows of vaudeville and musical comedy, as the frontier. Moran, as Amos Crow, is a Southern dog-catcher, who never has the heart to dispose of his captives. Mack, as Willie Crow, is his close friend and adviser. Together, on bales of cotton, they lie, discussing the inconsiderateness of the hands of the clock; the speed with which days creep up an hour sooner one day than they did at the same time the day before, while in their little wooden shack they share the meagre luxuries of bed and board with those very dogs it had taken their joint ingenuity to catch. Life for them was just one drawling day after another—and then came the War. "Deep Stuff," the wire-haired mutt, has his day. Smuggled into Amos's pack, he joined the army and saw the front. But there must

be love! So Camilla, a colored maid in the home of the Robinsons, is a friend of the Crows. And the Robinsons have a daughter, Mary Jane, who was in love with Ted Reinhardt, but left him for an officer, Captain Davis. Ah, but Davis is a spy, and Ted, a hundred per center. Anyway, through the two Black Crows and Deep Stuff's German lady friend, Dachshund, Teddy and Joan live happily ever after. Amos and Willie help win the War, return home to Buford, Tennessee, with Deep Stuff and his dachshund war-bride—and their offspring wagging their tails behind them.

This had the possibility of becoming a hilarious comedy, but it never materialized. The story was better than the picture, chiefly because the dialogue wasn't quite funny enough. One waited for a violently funny situation—and it never happened. Moran's intriguing drawl: "Now what'd yuh wanna bring that up for?" was ever imminent, and that never came. It seemed as though the director had taken his tempo of the piece from the movement of his stars, which was most deplorable, for a tightening up of situations, lines, and action would have accentuated the lazy, complaining tones of the black-faced comedians. We cannot forgive them their mediocre gags. Why not Octavus Roy Cohen or Montague Glass for their next picture?



Boy! Do we have a lot of catching up to do. As there are still a lot of blank spaces for series G, we will list what little we have. But the main purpose of the column this time around will be to note the corrections, additions, etc., for the listings in past issues. I want to thank those of you who took time out to make comments and additions to this work....Fran Hildebrand, Arthur Paré, George Blacker, Bill Bryant, Fred Smith, Pekka Gronow (who noted two of the Irish NML series turning up in Finland), Don Hauser, John Heliker, Larry Holdridge, Harry Avery, Max Vreede, Louis Pyritz and Martin Bryan. I know I haven't mentioned everybody, but I thank each and every one of you for helping to make this work as complete as possible. Now, on to the additions.....

- 1001-A (60003) traced to Olympic 18101 by Philharmonic Trio (violin, flute and harp).
- 1007-A (109-1) traced to Paramount 33129 by Shannon Four.
- 1014-A Although we have traced this side (see additions part 4) we do have additional information to add...the VMJ letters in the master number are actually **VMJ** (NML written semi-mirror image). Also, the indentical selection turns up on Triangle 11170-B.
- 1020-B (4266) has been verified as from Banner 2122 by Regal Male Quartette. Also on Medallion 8102 by Liberty Quartette.
- 1024-A (41598) Tosca - now known to be definitely from Regal 9170 by Max Bloch.
- 1025-A (207) add 207-3.

NOTE: Bill Bryant, who has lately been making a career of searching out NML information, has located an amazing record in the George Blacker collection. It's on the Carnival label (BD&M product):

Carnival 11221-A (207-2)(1025-A)
 " 11221-B (208-1)(1024-B)

Both sides are credited to Park City Sextette. The titles and masters match the NML releases and the amazing part is finding the release numbers of the NML issues on this Carnival record. The fact that the selection on 208 is noted as a quartette on NML and as a sextette on Carnival should not really bother us too much.

- 1026-A (202) Martha - Hugo Donivetti is actually Charles Harrison. He also used the name Hugh Donovan which he changed to Hugo Donivetti for the more high class Italian operatic selections.
- 1026-B (210) add 210-3.
- 1028-A Another A side has been turned up:
 Maria Pecelli (7103) LAKME — BELL SONG
- 1028-B (204) Larry Holdridhe believes that Joan La Vere is really Helen Clark on this selection. Can anyone confirm this?
- 1031-B Another B side has been located:
 George Scott (bass solo)(41254-3)
 ROBIN HOOD — ARMORER'S SONG
 (mx. 41254 by Charles Laird on Emerson 10251)

8.

1031-A (19108) traced to Puritan 15056 by Josepha Dianno.

1031-B (19102) traced to Puritan 15057 by Marie Volland.
Also on Paramount 50057 by Henrietta Wakefield.

1032-B (1092) add 1092-2.

1033-B Another copy of this record has turned up bearing master 1391-2
instead of 5126-2; same title, "Who's Sorry Now".

1034-B Another B side has been located:
Music Lovers Dance Orchestra (5049-2) DEAREST
(This is from Banner 1167 by Sam Lanin and His Orchestra.)

1037-A should read 5038-2

1037-B should read 5064-6

1039-A should read 5096-1

1039-B both B sides should read 5177-3P

1040 One of the GRAPHIC'S advertisers, Mr. Ralph Sim, located a copy
of this elusive recording...and shades of Walter Camp's Daily
Dozen, it's a beaut. A learn to dance by mail-order record of
all things. Lessons 1 and 2 are on the first side (LL 1-2) and
lessons 3, 4 and 5 are on the flip (LL 2-1). Both sides state:

Instruction Record

FOX TROT

by Prof. Morgan D. Stern

Besides Prof. Stern, who alternates instructing with counting
off, there is a small unidentified, unexciting dance orchestra
(with a terribly predominant saxophone) playing 32 bars at a
time. As this recording has no letter designation (either E or
F), we can assume it was included in either the E or F series
set, making one (or both) a nine record set. My thanks again
to Mr. Sim, and if he can find this, he can find anything.

1041-B should be corrected as follows...

Master Melody Makers (5203-2) LOVE TALES
(This is from Banner 1241 by Jos. Franklin Orch., really Joseph
Samuels.)

1042-A (5286) also add 5286-2.

1044-B Fran Hildebrand has come across a new B side for this number.
Actually it's the same title and artist ("Just a Girl that Men
Forget" by David Harris) but bearing a DIFFERENT master of 5196-3.
This traces to Banner 1235 by Vernon Dalhart while master 1462-3
traces to Puretone 11275 by Hugh Donovan (Charles Harrison).

* * * * *

DANCE SERIES NO. 1 (G)

(Label Design: Red Shield on Gold Background)

1049 through 1056 (?)

- 1049 N.M.L. Dance Orchestra (no visible matrix)
 ARCADY
 Music Lovers Dance Orchestra (no visible matrix)
 AN ORANGE GROVE IN CALIFORNIA

(NOTE: While neither of these sides shows a visible master number, the identical coupling turns up on NML 1057 (series H) with master 5350-2 for the A side and 5302-2 for the B side. We will assume that the same masters were used for NML 1049 unless someone proves otherwise.)

1050

- 1051 Master Melody Makers (no visible matrix)
 LINGER AWHILE
 N.M.L. Dance Orchestra (no visible matrix)
 WHEN IT'S NIGHT TIME IN ITALY, IT'S WEDNESDAY OVER HERE

(Here again we have to refer to series H, as on NML 1059 the only numbers visible are (LL 1051 A) and (LL 1051 B) which would, of course, refer to NML's own release numbers.)

- 1052 Manhattan Musicians (no matrix)
 MAMMA LOVES PAPA, PAPA LOVES MAMMA (with vocal)
 David Harris and Thos. Edwards (5327-1)
 I'M SITTING PRETTY IN A PRETTY LITTLE CITY

(Both sides also appear on NML 1060 with the notation of (LL 1052) in the wax. The 1052 release has (LL 1060) in the wax. But whereas 1052-A does not show a true master, 1060-A does (5295-4), so this will be the master to refer to for 1052-A. Does everybody have that??)

1053

- 1054 Jos. Elliott (no visible matrix)
 LAST NIGHT ON THE BACK PORCH
 Music Lovers Male Quartette (5286-1)
 THAT OLD GANG OF MINE

1055

1056

MATRIX NOTES

- 1049 (5350) on Banner 1293 by Eph. Hannaford's Broadway Orchestra
 (Joseph Samuels)

10.
 1049 (5302) on Banner 1267 by Imperial Dance Orch. (Joseph Samuels)
 1052 (5295) on Banner 1277 by Six Black Diamonds (this is really Joseph Samuels' Orchestra with vocal by Arthur Hall)
 1052 (5327) on Banner 1286 by Thomas and West (Billy Jones & Ernest Hare)
 1054 (5286) on Banner 1257 by Broadway Quartette (possible Criterion Quartette)

As you may have noticed, there are a gang of blank spaces in this series. We need your help to fill them in. I have noticed a strange similarity to the release numbers in both the G and H series. Exactly 8 numbers difference on these NMLs which duplicate. 1049 same as 1057, 1051 same as 1059, 1052 same as 1060. But there is one noticeable exception: 1054 does NOT match up with 1062! Any additions, corrections and comments are welcomed. And while we have got you searching...if any readers have a spare windshield frame to a 1928 Buick Standard Roadster, I would be most interested in purchasing one. Send comments and/or windshield frame to... Dave Cotter, 225 Brookside Avenue, Santa Cruz, Calif. 95060. We promise to do better for the next series listing (H) as we do have listings for all 8 records. One more request...do any of you have any NEW PHONIC records in your collection? If so, any label information would be most helpful, as we believe that NEW PHONIC was an extension of the NML label.

MORE ON "HULA LOVE"

The article on "Hula Love" in The Graphic #20 brought several interesting comments, including one from Jim Hadfield of Richville, N.Y., who pointed out that the same song was appropriated at least two other times, besides the 1957 Buddy Knox version. One was by none other than Leadbelly (Huddie Ledbetter), the legendary blues singer, who recorded it in 1948 as simply "Hawaiian Song." This recording was later issued on the Folkways LP "Leadbelly's Last Sessions" (FP 2941). Jim also thought the song had been recorded by country star Hank Snow, and a little checking revealed that "Hula Love" was in fact a fairly major hit for Snow in 1965-66. This version was on RCA Victor 8990 (45 rpm) and was listed on Billboard magazine's Top Country Singles chart for 14 weeks, from December 1965 to March 1966.

It is interesting to note how a commercial pseudo-Hawaiian pop tune of so long ago found its way into so many musical genres--from blues (Leadbelly) to country (Snow) to rock (Knox). Not to mention that strait-laced rendition on Edison cylinders by the Metropolitan Quartet, which sounds like it was made in church!

Jim Walsh comments that song theft of this type is not unusual, and that he once came across a Harry Von Tilzer song, "Where the Morning Glories Twine Around the Door" (cop. 1905, words by Andrew B. Sterling) which had been altered slightly and copyrighted by someone else. One of the classic cases of perfectly legal song appropriation was Elvis Presley's 1956 million seller "Love Me Tender," copyrighted by Presley himself with no indication that the melody was lifted directly from an 1861 composition, "Aura Lee."

There are enough other examples of legal and illegal song larceny to fill a volume, but the "Hula Love" case seems to be unusual in that the song was apparently not altered at all and was still under the original copyright when re-registered. It had simply been a semi-obscure part of the folk repertoire for so long that its commercial origins were accidentally--or purposely--forgotten.

Tim Brooks
 April 23, 1977

CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
(cont. from issue 20)

216486	Rose Marie	Harold Harvey
	Indian Love Call	Ruby Green
216487	If I Can't Sing About My Mammy	Al Plunkett
	Nuthin'	" "
216488	Naughty Girl	Windsor Hotel Orch. (Harold Leonard and His Red Jackets)
	You're So Near and Yet So Far	Jas. McIntyre and His
216489	In the Garden of Tomorrow	Chateau Frontenac Orch.
	China Rose	George Freeman and His Oklahoma Collegians
216490	Tokio is Blue	" " " "
	Born and Bred in Old Kentucky	" " " "
216491	Yearning (Just for You) - F.T.	Windsor Hotel Orchestra
	Ghetto - Fox Trot	" " " "
216492	Hello Tucky	Jos. C. Smith and His Orchestra
	I Love You Best of All	" " " " " "
216493	Southern Rose	Ted Brown Trio
	Shall I Have It Bobbed or Shingled? - Medley	" " " "
216494	A Wee Deoch an' Doris	Jock Hunter
	Three Jolly Scotchmen	" " " "
216495	By the Light of the Stars	Windsor Hotel Orchestra
	I Wonder Why	" " " "
216496	How Does the Milk Get Into Cokernuts	"Red" Newman
	Canada for Canadians	" " " "
216497	My Mother's Humming Lullaby	Al Plunkett
	Since Ma's Gone Crazy Over Cross Word Puzzles	" " " "
216498	Col. Coldfeet of the Coldstream Guards	Al Plunkett
	As Long as I Live	" " " "
216499	Mamie	Ted Brown Trio
	Totem-Tom-Tom	" " " "

Note: Beginning with 216500 the V.E. electric process is used. While the majority of the series are Canadian recordings, a few of the early ones are from the United States.

216500	Orange Airs Medley No. 3	a) Joshua's Orange Heroes-
	March	b) Orange March
	Orange Airs Medley No. 4	a) Fermanagh Boys b) Derry
	Walls	
216501	In a Monastery Garden	Victor Concert Orchestra
	Minuet in G Major (Paderewski)	" " " "
216502	Prelude in C Sharp Minor	Mona Bates
	Second Gavotte	" " " "
216503	The Maple Leaf Forever	Victor Band
	a) O Canada b) God Save the King	" " " "
216504	The Message of the Carillon -	
	Right Honourable William L. Mackenzie King	
	1. O Canada 2. God Save the King (carillon)	Percival Price
	(Recorded in Ottawa, 1927, during the actual Confederation Jubilee Celebration)	
216505	Home Sweet Home	Percival Price
	Annie Laurie	" " " "
	(Actual moments during the playing of carillon bells, Victory Tower, Ottawa, July 1, 1927)	
216506	Vive la Canadienne	(Victory Tower, Percival Price
	Un Canadien Errant	July 1, 1927) " " " "

(to be continued)

Book Review:
Studies in Scandinavian-American Discography I

by
M. Bryan

Despite its formal sounding title, this is quite an interesting little book. Its purpose is to document all Victor and Edison Finnish records as well as all Scandinavian records known to have been issued by the various other companies. The only major exclusion is Columbia, as this label's output was published earlier in a separate work. The current volume does not include the myriad of Scandinavian labels which sprang up since World War II; they will be dealt with in a subsequent publication.

The first 35 or so pages are devoted to histories of the companies, photographs, charts, and other relevant information. The histories of the larger companies are clear, concise and well written. Even the Brunswick/ARC mess is readily understood! Among the charts I found two especially noteworthy. One consumed two pages and listed the various numerical series used by Victor. (This was also done to a lesser extent for the other labels.) The second gave sales figures for several V-4000 series records.

Following the introduction are approximately 70 pages listing all the records by company. As might be expected, Victor has the lead in the number of records issued (beginning with 8 and 10 inch 1907 discs). Data such as titles and artists are shown as well as matrix numbers, composers, recording and issue dates when known.

"Foreign" series comprise an area which is unfortunately ignored by many collectors. While I cannot guarantee this book has something for everybody, it provides a great deal of information on a heretofore neglected subject.

Like so many publications dealing with American research, this study comes from abroad. It may be ordered from the author at \$5.00, postpaid:

Pekka Gronow
 Pietarinkatu 12A21
 00140 Helsinki 14/08
 Finland

SPECIFICATIONS FOR CUSTOM CYLINDER AND/OR DISC STYLI

Styli are available on special order for any current model of Pickering or Stanton stereo cartridge. Order from Pickering & Co., Inc., Sunnyside Blvd., Plainview, NY 11803, att'n C. Ray Bennett. Prices (only approximate) are \$30.00 for the truncated 78, \$50.00 for the Edison or Pathe styli. It would be advisable to inquire about prices in advance. Six to eight weeks should be allowed for production and delivery.

<u>Stylus</u>	<u>Shape and Dimensions</u>	<u>Projection</u>	<u>Vertical Tracking Force Range</u>
Truncated 78 rpm	2.7 mil tip radius, truncated at .5 mil	10 mils, minimum	3-7 gm.
Edison or 4-m cyl.	Elliptical, with 3.7 mil front radius, 3 mil side	5 mils, minimum	3-7 gm.
Pathe or 2-m cyl.	Elliptical, with 8 mil front radius, 3 mil side	5 mils, minimum	3-7 gm.

Data supplied by George Blacker, 48 Foote Street, Cheshire, Ct. 06410

35014 - Il Barbiere di Siviglia - "Una voce poco fa"	Selma Kurz	
35015 - Grand Mogul - Valse des serpents	Blanche Arral	
35016 - Mignon - "Styrienne"	Selma Kurz	
35017 - La Bohème - "Ah! Mimi, tu piu"	Giorgini and Benedetti	
35018 - La Traviata - "Sempre liberia"	Maria Galvany	
35019 - Giroflé-Giroflä - Brindisi	Blanche Arral	
35020 - Incantatrice Valzer	Maria Galvany	
35021 - Otello - "Ave Maria"	Maria Labia	
40000 - Les Huguenots - "Romanza, Piu Pura"	Leo Slezak	B-150
40001 - Tannhäuser - Loblied der Venus	Leo Slezak	B-151
40002 - Standchen	Leo Slezak	B-152
40003 - Otello - Morte de Otello	Leo Slezak	B-153
40004 - Aida - "Celeste Aida"	Leo Slezak	B-154
40005 - La Tosca - "E lucevan le stelle"	Leo Slezak	B-155
40006 - Otello - "Ora e per sempre"	Leo Slezak	B-156
40007 - Aida - "Morir si pura e bella....terra addio"	Leo Slezak	B-157
40008 - La Boheme - "Wie Eiskalt ist das Handchen"	Leo Slezak	B-158
40009 - Lohengrin - Schwanenlied und Abschied vom Schwan	Leo Slezak	B-159
40010 - Der Freischütz - Grand Air d'Agathe	Marguerita Sylva	B-183
40011 - La Tosca - "Vissi d'arte"	Carmen Melis	B-188
40012 - Carmen - "Habanera"	Marguerita Sylva	B-189
40013 - Zaza - "Mamma? non l'ho avuta mai"	Carmen Melis	B-193
40014 - I Pagliacci - Ballatella	Marguerita Sylva	B-194
40015 - Samson et Delila - "Mon coeur s'ouvre a ta voix" - Marie Delna		
40016 - Zaza - "Dir che ci sono al mondo"	Carmen Melis	
40017 - Carmen - "Seguediglia"	Marguerita Sylva	
40018 - Tannhäuser - "Romerzählung"	Karl Jörn	
40019 - Thais - "Alessandria!"	Giovanni Polese	
40020 - Torna a Surrento	Carmen Melis	
40021 - Le Cid - "Pleurez mes yeux"	Marguerita Sylva	
40022 - Prophète - "Ah! mon fils"	Marie Delna	
40023 - La Favorita - "O mio Fernando"	Marie Delna	
40024 - Faust - Air des Bijoux	Marguerita Sylva	
40025 - Lohengrin - Lohengrin's Abschied	Karl Jörn	
40026 - Andréa Chénier - Monologo	Giovanni Polese	
40027 - Andréa Chénier - "La mamma morta"	Carmen Melis	
40028 - Faust - "Salut! demeure"	Karl Jörn	
40029 - La Gioconda - "Voce di donna"	Marie Delna	
40030 - Pescatori di Perle - Aria, "O Nadir"	Giovanni Polese	
40031 - Stradella - Serenade	Leo Slezak	
40032 - Manon Lescaut - "In quelle trine morbide"	Lucrezia Bori	
40033 - Madama Butterfly - "Un bel di vedremo" - Carolina Longene-White		
40034 - Lenz	Leo Slezak	
40035 - Die Meistersinger - Preislied	Karl Jörn	
40036 - La Bohème - "Mi chiamano Mimi"	Lucrezia Bori	
40037 - Lohengrin - "Gralserzählung"	Karl Jörn	
40038 - Die Meistersinger - Preislied	Leo Slezak	
40039 - Amico Fritz - "Son pochi fiori"	Carmen Melis	
40040 - Manon - "Ah! fuyez, douce image"	Karl Jörn	
40041 - Faust - "Gegrusst sei mir"	Leo Slezak	
40042 - Manon - "Le Rêve"	Karl Jörn	
40043 - Solomo	Karl Jörn	
40044 - Am Rhein und beim Wein	Karl Jörn	

"They Start the Victrola"

The words to this clever 1915 Victor recording were furnished by John Baldwin who suggested we include them in an issue of the Graphic. While the song was not intended as an advertisement for Victor, the Victor Talking Machine Company people must have been pleased that Clark and Abrahams chose their product. After all, no matter where the song was sung Victor would get a free plug! The tune, sung by Billy Murray on Victor 17631, is bright and catchy; you're sure to enjoy it.

I know a couple in full dress and gown,
Who used to go to the parties in town.
But he got jealous of all of the fellows,
She looked so pretty they kept crowding around.
He said with envy, "I'll turn them all green,"
He went and bought her a Victor machine.
With that Victrola home, they never have to roam,
'Cause he'd dance her all alone.

CHORUS:

Then they'd start the Victrola, the little Victrola
And up comes the rug from the floor.
At no more parties are they to be found
He likes to have her where no one's around.
That's why he bought the Victrola, the little Victrola
They never go out any more;
And after dancing she's all out of breath,
He loves to take her and hug her to death.
Then they start the Victrola, the little Victrola
And go dancing around the floor.

Sometimes he doesn't go home until three,
She sits there waiting as mad as can be,
Then grabs his collar and starts in to holler,
"You're forgetting that you're no longer free."
She says, "Now dearie, you're wasting your life,
Cut out that innocent look in your eyes."
Just like a silly goose, he hasn't one excuse,
Then they both say, "What's the Use?"

CHORUS:

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I REALLY DON'T KNOW HOW THIS WILL WORK OUT, BUT LET'S GIVE IT A TRY. MAYBE WE CAN START A TRADER'S CLUB.

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BOX 242

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P.S.....I ALSO HAVE ABOUT 100 EDISON DUPLICATES I WILL TRADE ON A NUMBER BASIS.

FOR SALE: Records, cylinders, piano rolls, sheet music, instruments, all priced reasonably. Country Mother Antiques, Route 302 (near the drive in), North Windham, Me.

FOR SALE: 39 Down Beat Magazines from the 50s. 12.00 for all, plus postage. E. Lehman, 6000 Deerfield St., Dayton, Ohio 45414

Auction of original record & phonograph catalogs and literature - 1900 to the LP era. All types. Closes June 30th. Send stamp now for free list. Tim Brooks, 1940G 80th Street, Jackson Heights, N.Y. 11370

Wanted: Irish instrumental cylinders and 78's, also all phonograph advertising items. Steve Ramm, 5 Morningside Drive, Trenton, New Jersey 08618

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An extremely rare production done by Will himself shortly before his death. The famous counter-tenor, minstrel man, vaudeville trouper narrates his own choices from vintage records of his Victor output. Many co-stars, fine tunes and air-shots round out the reminiscences of this recording pioneer. Biographical information and a tribute to Will by a member of his final engagement cast are included. This is a forty minute journey into the past with a man who lived there.

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Each program is available, postpaid, for \$6.50 on cassette, reel-to-reel tape, or on 8 track cartridge. Please mention names of the desired programs and indicate your choice of cassette, reel-to-reel tape or the 8-track cartridge format. Be sure to include your name, address, zip code and remittance when writing. (Orders to overseas destinations will be sent "surface mail" unless other provisions are made.)

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* * * * *

16.
Here we go with more 78's. Bid 10¢ or \$1. What does not sell I have to
toss out, so if they don't sell, they must be destroyed. Will swap 4 or 5
for one of my WANTS. See end of list, or Fall issue '76 of Graphic. I
grade much too fair I was told from last list.

Dell Trio w. Jerry Wayne - Col. 38085 - Dickey Bird Song/Encore Cherie F/
Lou Hayes/Chas. Dalton - Ban. 1290 - Sittin in a Corner/Mammy's Little
Silver Lining F
Robt. Wood (Golden Gate Orch.)/Paul Small (Lou Gold Orch.) - Clarion
5205 - Where Have You Been?/Bad Little Girl F
Frankie Laine - Col. 40036 - Sittin' in the Sun/Hey Jo ! G
Frank Stamps Quar. - Bluebird B-5008 - Working for the Master/Singing P
Frankie Carle Orch. - Columbia 37269 - Carle Boogie/Sunrise Serenade VG
Frankie Carle Orch. (Paul Allen Voc.) - Col. 36760 - A Little on the
Lonely Side/I Had a Little Talk with the Lord G
Ink Spots - Decca 24507 - You Were Only Fooling/Say Something Sweet G
Harry James Orch. - Col. 36698 - Flatbush Flanagan/I'll Get By G
Sammy Kaye (Choral vocal) - Col. 39667 - Wheel of Fortune/G'bye Sweetheart
Popular Records (set of 3) - All sides I rate F, though good sound//P-/G
P1-A While U Danced, Danced, Danced (T. King)/Blackstrap Molasses (trio)
-B Detour (Teddy King)/Gimme a Little Kiss (Dottie Myles)
P2-A Castle Rock (Bobby Lynn)/I Wanna be Near You (Azalea Trio)
-B World Waiting for Sunrise (Don Alessi)/Kisses Sweeter (Azalea 3)
P3-A How Do You Do & Shake Hands (Azalea 3)/Cold Cold Heart (same)
I Get Ideas (Dottie Myles)/Because of You (Johnny Kay)
Paul Whiteman - Vic. 18825 - Weep No More My Mammy/April Showers F
Silvana Mangano - MGM 11457 - Anna/I Loved You (unusual record by movie
Jos. C. Smith Or. - Vic. 18500 - Mary (voc. cho)/Rock-a-Bye P/P //star) G
Jos. C. Smith Or. - Vic. 18533 - Come On Papa/(Dry Your) Tears P
Jos. C. Smith Or. - Vic. 18661 - Left All Alone Again Blues/Whose Baby G/
Dick Jurgens Or. - Okeh 6209 - Elmer's Tune/You're Sunshine of My Heart F
Regent Club Or. & vocal - Bruns 3090 - Sympathy Waltz/Always G
Glenn Miller - Bluebird B-11230 - I Know Why (Paula Kelly)/Chattanooga
Choo Choo (Tex Beneke) G
Bing Crosby - Decca 24295 - Galway Bay/My Girl's an Irish Girl G
Jo Stafford - Capitol 213 - That's for Me/Gee, It's Good to Hold You
(trumpet by Billy Butterfield) VG
Billy Eckstine - MGM 10903 - I Apologize/Bring Back the Thrill (Great) G/
Jimmy Dorsey Or. - Decca 18616 - An Hour Never Passes (Gladys Tell)/Two
Mills Bros. - Decca 18318 - I'll Be Around/Paper Doll G/P //Again G
Bing Crosby - Decca 18429 - White Christmas/Let's Start New Year F
Harry McClaskey - Col. A1913 - When You & I Were Young, Maggie/Gypsy's
Bing Crosby - Decca 18580 - It Could Happen/Day After Forever//Warning F

WANTS: (all in E/ or better condition)

LP by Kay Kyser with "Slow Boat to China", "Old Lamplighter", "Butter-
milk Skies", etc. (10" Columbia or 12" Harmony, I think)

Chas. Ross Taggart - Vic. 18099 - Plain Old Kitchen Chap/Stock in Tie-Up
Gene Autrey - Little Ranch House on the Old Circle B (Okeh, I think)

The Carson J. Robison Memorial Fund stands at \$20.00. Come on, folks.
The sales of these records I've listed benefit this worth-while endeavor.

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Fred Goldrup
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